

SECRET
ORCON/NOFORN

02 R7

GRILL FLAME

PROJECT

SESSION REPORT

COPY 2 of 2

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GRILL FLAME

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC4

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC4

TIME

#66: This will be a remote viewing session (edited for security).

PAUSE

Relax and concentrate now. Focus on today's target. I'm holding in my hands here a picture of John Graves and a companion marine.

PAUSE

Relax and concentrate. Focus your attention on these individuals.

PAUSE

Focus your attention solely on these individuals and describe their location to me.

PAUSE

+02 #27.5: Getting a strong impression of a . . . a brick room.

PAUSE

Its . . . Its a room made of bricks.

#66: Okay.

#27.5: Its a . . . Its a bordered on both sides by a . . . two other rooms of brick, but they're smaller.

I think the marine is in a smaller room. *Graves & Marine not together*
And . . . Graves is in the larger room.

Its . . . Both rooms are have no windows. There's a . . . appears to be . . . some kind of a low ceiling. Its made of concrete.

#66: Describe the entrance of these rooms.

#27.5: The . . . The main entrance appears to be a . . . approximately four foot wide door. Its made of plate steel. Its got a double lock. And the entrance to the smaller room . . has got a . .

. . also got steel door. Looks a lot like . .
heavy duty fire doors or blast doors.

PAUSE

There's a very short hallway. . . outside the
main entrance. . door.

There is a lot of storage in the second smaller
room.

PAUSE

+05

#66: What is stored there?

#27.5: It. . . appears to be box. . some kind of boxes
of paper. . or . . something coiled. Something
rolled. Disc shape objects. Its a . . whole
lot of power going into the second room, little
room.

There's . . .

#66: Is one of these individuals located in what you
refer to as the second room?

#27.5: I don't understand that question.

#66: This room that you now refer to as the second
room, I . . .

#27.5: Its a small room. There's two small rooms and
a large one.

#66: Okay.

PAUSE

#27.5: Its. . . The . . .

#66: That's fine. You can draw it for me later.
Let's not get too bogged down. You can draw
it for me later.

#27.5: Okay.

#66: Describe this room to me.

#27.5: The empty room that's got stored stuff is a
. . . I sense . . . some kind of . . . I want
to say its a radio room but its not. Its got
something to do with . . something to do with
tapes.

+07

PAUSE

#27.5: I get the impression of lights.

Something. . . Something using power there.
Maybe a switchboard type apparatus or something.
And . . as a separate. . . separate entrance
that's sealed.

Maybe a permanently locked fire door.
Its . . got nobody in it. The main room has
probably thirty people in it. And its very
quiet there. Everybody's very quiet. There's
a second small room.

PAUSE

+09

. . that has a what appears to be the . . .
the . . military . . the guards and the . .
four or five civilian, American civilians.
There's metal file cabinets in that room.
And some desks that have been . . . apparently
shoved to one corner.

PAUSE *could be area 'A' or area 'H'*

Its in a basement. There is . . .

#66: Elaborate on that. What makes you say this is
a basement?

#27.5: There's no windows. . . And I get a . . . a
cold feeling, like the room's very cold.

PAUSE

I get a . . I sense there's dirt on the other
side of the walls. And I also sense the only
way out is up.

#66: Tell me about the entrance to this area.

#27.5: Its a short. . short hallway. . with a . . .
large steel door. . . that is . . .

#66: Is the door open or closed?

#27.5: It looks like some kind of a . . some kind of
. . . Its closed. It looks like some kind of
a heavy blast door or something. I saw plated
steel, both sides. Hollow. Its got a dead
bolt latch on the inside. Double key locks.

#27.5: Very heavy door.

PAUSE

There's a smaller rooms. on the short hallway. One appears to have furnace type equipment in it. And one appears to be . . . some kind of bathroom or something. There's a side stairway that goes up. And that comes out on a hallway on a second floor. On a ground floor.

#66: Is this stairway behind this large metal door?

#27.5: No, its outside the door.

#66: All right. All right.

Tell me more about this area; this up above here. You seemed to go up the stairs. Tell me more about this.

#27: There's a . . . Its only the . . . appears to be the West end of the building. And its . . .

#66: What makes you say its the West end of the building?

#27.5: I sense it standing at the door to the stairs, I'm I'm in the West end of the building - I don't know . . .

#66: Okay, go on.

#27.5: Not too far up this hallway is a . . . is a large set of double doors in the middle of the hallway. And I sense that . . . normally this would be a restricted area of the Embassy.

There might be a guard or something on the other side of the double doors. And then to go through the double doors would be to enter the main corridor. . There's an entry foyer.

PAUSE

There's double stairways in the entry foyer that go to the second floor.

#66: Go to the floor you're on now, or go to another floor?

#27.5: Go to another floor.

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#66: All right.

PAUSE

+15

#27.5: I . . . I see like . . a few lengths of the . . next floor you could not get into the end of the building I was just in. In order to enter the West end of the building, you have to go left into the guard and the double doors. There's a separate stair. . staircase there.

PAUSE

I'm seeing two floors and three floors and I'm having trouble making up my mind if its two floors and a basement or three floors and a basement. I think its two floors and a basement.

- more like area 'A'

PAUSE

Like there's a communications room on the second floor West end also.

#66: Okay.

PAUSE

I want you to return now, return now to the room with many people in it.

#27.5: Okay.

#66: The room with many people in it.

#27.5: Its a big room.

#66: And describe . . All right. Fine. I want you to tell me more about that room. What's in the room?

+17

#27.5: There's . . . I see a lot of metal file cabinets. And I see . . . see some desks. It looks a lot like there were . . partitions or something that were moved. I see curtains on one wall - appears . . . that . .

#66: Okay, focus your attention on those curtains.

#27.5: Okay.

PAUSE

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#66: Now I don't want to confuse you, but you had told me before that this was a basement area.

#27.5: Yes.

PAUSE

There's maps behind the curtains.

#66: All right.

#27.5: Some large maps.

PAUSE

I think the curtains are decorative.

PAUSE

They are curtains though or something. . . something on the wall that looks like curtains. Its a covering or a hanging or . . .

#66: All right, fine.

#27.5: Some kind of curtain type thing anyway. Its definitely something hanging there.

#66: Tell me about how the room is illuminated? The type of lights that are there.

+19 #27.5: There's flourescent lights. I see . . . four rows of flourescent lights. There's four flourescent tubes to a light and only about half of them are lit.

PAUSE

And . . .

#66: The floor?

#27.5: The floor is carpet.

#66: Color?

#27.5: I sense that its earth color. . brown and green mix.

PAUSE

*- see area H.
room I & II*

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#27.5: Earthy color. Brown/green.

#66: Fine.

PAUSE

#27.5: There's heaters . . . in the room. . .
against the wall.

PAUSE

Some kind of space heaters.

— see area A,
basement room I,
room II

#66: Okay, now, once again, once again, how do you
get into this room? Describe the entrance to
this room.

#27.5: You go through a . . go through a steel door.

#66: And where is the door located?

#27.5: Its located in . . . in the end of the room.
The room's narrow and wide. Its long but its
not . . not overly wide. And on the long end
there's an opening. That's where the steel
door is.

+21

PAUSE

And . . . there's a small hallway on the other
side.

#66: All right. This concludes the questions that
I have at this time.

PAUSE

Is there anything that you would like to add?

PAUSE

#27.5: I sense that . . . very quiet in the building.
And that . . . there's . . . some kind of a
. . switchboard or something. Kind of a telephone
that's important.

#66: Where is this important telephone?

#27.5: Its sitting on a desk in the big room.

#66: All right.

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#27.5: And that for some reason its important.
Its important to the . . . to the . . .
the guards, the people there with the guns.

PAUSE

#66: Okay, anything else that you'd like to add
at this point?

PAUSE

#27.5: No, there's nothing significant happening
right now. I sense there's . . . there's
controlled. . . There's absolute control in
in the compound, but that that's not necessarily
the case elsewhere.

#66: Okay, I'd like you now to draw those things
that you've described to me.

#27.5: Okay.

PAUSE

#27.5: There's a steel door here and there's a second
door here. And this is a small room.

PAUSE

And there's . . . some kind of equipment
or something over here and there's boxes over
here. This is empty.

PAUSE

And then. . . in here there's another small
room. And there's 12 or 15 people in here.
This is where the marine guards are. And,
for some reason, there appears to be four or
five civilians with the marine guards in here.
And there's thirty or so people in here. And
there's some kind of curtain type thing here.

PAUSE

Hanging on the wall. . that type. . it looks
like curtains. Its white. . or tan and its
hanging on the wall. Appears to be some kind
of maps or designs behind it.

PAUSE

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see area
east end basement

#27.5: [And over here there's like a room with a furnace or something and next to it there's another room. Looks like a bathroom. And there's a stairs right here. This little hallway.]

PAUSE

#66: Where is this important telephone located?

#27.5: Somewhere in this area.

Some desks here. I don't. . I don't know what to call it. It looks like a . . it looks like either some kind of a telephone or switchboard type phone, you know, but its . . . its odd to the room. You know, its temporary to the room. Its not supposed to be there. Its there now.

#66: Okay. Well, draw a little arrow and some labels so we can see from the drawing.

#27.5: Okay.

PAUSE

Might be some kind of a field radio with a telephone hand set.

#66: Okay.

#27.5: And this. . aside there's also a door in this small room here but its sealed or barred.

PAUSE

#66: Okay, where is. . the file cabinets and things like that?

#27.5: Well, there's file cabinets in all these rooms. You know, they're just spaced throughout the rooms. These squares signify file cabinets. And there's like desks shoved back in the corner of the room. In both rooms. And there apparently is some kind of a jumble of partitions or something that were pushed out of the way. That's the heavy black lines. Like the room has been rearranged and all these walls are brick. And no windows. And I sense that this is a below ground level room, like a basement room.

PAUSE

#27.5: There's something peculiar about this area.
I don't know what it is.

PAUSE

I . . . I can't put my finger on it. Something
. . . There's something significantly important
about this specific area of the Embassy. I . .
I . . .

#66: What is it that gives you that feeling?
What is the raw data that gives you that
feeling?

#27.5: I feel apparations of some sort going on in
this place. Like a nerve center so to speak.
And I . . I don't . . That's a very rough
guesstimate as to what the feeling is. I just
feel like there's something significant about
this area of the Embassy.

I kept trying to make this steel door a vault
door but its not. Its just a heavy blast type
door.

#66: Okay, now I want to . . I want to kind of add
a little something to what you've said. You
have stated now that this in fact in the Embassy
itself?

#27.5: Yes.

#66: Okay. That you feel that this room that you
described is a component part of the Embassy?

#27.5: Um hm. On the West end.

#66: All right.

#27.5: Of the Embassy.

#66: Not just the West end of any building. You
have a strong feeling . . .

#27.5: I think its in the Embassy building. You know,
my terminology for Embassy building is probably
anything in the compound and that's my problem.
There's a main building that you would go to in
the Embassy compound to apply for visas, to talk
to, you know, some representative of our Govern-
ment or whatever. . If that's what your terminology

is for the Embassy building than that's what my terminology is for the Embassy building.

#66: Okay, and you feel this building is a multi-story building of some kind.

#27.5: Yes. Two stories, a basement. Or three stories, the bottom story having no windows. I think its two stories and a basement. And its the . . . its the main building at the end of the turn-around main entrance turn-around with parking in front of it. I think its about two-thirds of the way back in the compound.

PAUSE

There's two other buildings in the compound. That I sense.

PAUSE

#66: What's the general shape of the building that contains this?

#27.5: Well, I keep wanting to make it in the shape of an "I". But its more of a . . not so pronounced eye, its a very . . . I get this feeling.

#66: The ends are just slightly wider than the middle.

#27.5: Yeah. And . . .this would be the West end. This would be the East end. And there's like a . . . a drive entrance, like this. And that there's parking or something here and here.

#66: Okay, tell me about when this imagery appeared to you. Is this secondary or?

#27.5: No, just now when I'm sketching this, I'm getting this for some reason. I feel like there's another building over here. Another building over here. And that this is all in the compound and the compound . . . this is like two-thirds of the way back into the compound.

PAUSE

As I'm sitting here drawing, I'm getting these feelings.

#66: Okay, put a number 2 on there.

#27.5: Oh, number 2.

#66: Okay, I think we've got some good stuff here. Is there anything you feel like you want to add to what you've said here?

PAUSE

#27.5: I get the feeling like there's maybe . . . for some reason there's a lack of power or something to a couple of rooms. I get the feeling like there's emergency lights on for some reason. I don't know what gives me that feeling and I don't know how to qualify it. I see these . . . just these head lamp type lights lit in the building and I don't understand what that is. I get a strong impression of emergency lighting for some reason.

PAUSE

But only in parts of the buildings though.

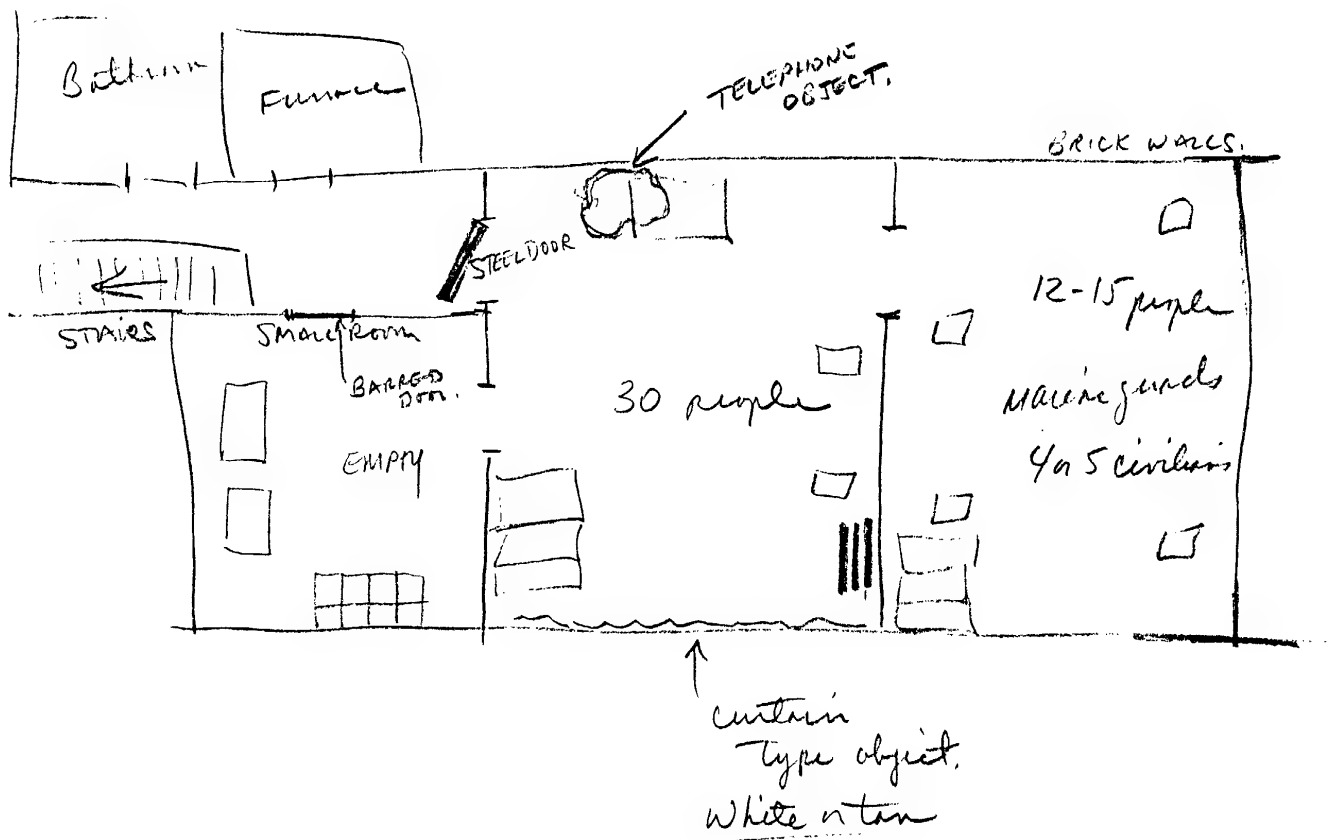
PAUSE

#66: Okay, anything else?

#27.5: Nope.

#66: Okay, That'll do it then.

TAB

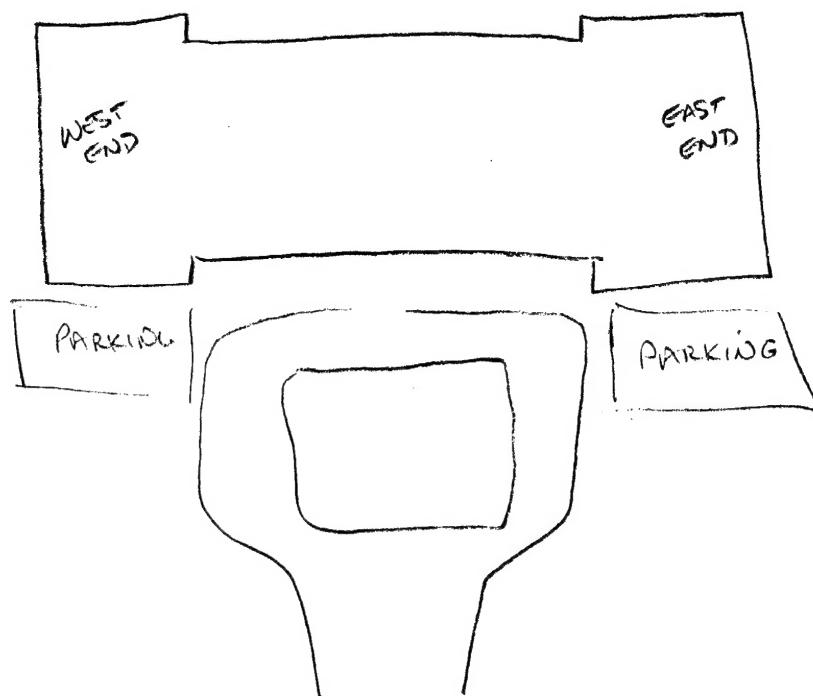


(1)

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TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC4

1. (S) The remote viewer had been exposed to open source news media information prior to this session. He knew he would be working against the hostage situation in Iran. He had not seen any overhead imagery prior to the session.
2. (S) The following page shows the only information provided to him at the time of the session. After the session he was shown an overhead photograph of the Embassy compound and he indicated, after some discussion, that he thought the area he had described was in a building identified as a warehouse.

SG1A

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